

# THE Cathedral Age



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# Faith for a Troubled Christmas Time

(Reprinted by Permission of *The New York Times Magazine* and the author)

By ANNE O'HARE MCCORMICK

THE Cathedral of Chartres is a credo in stone. For 700 years it has towered above the gray-green plain of the Beauce as a sign of what men can do if they believe strongly enough and work freely together for a common end. It is very calm, this medieval sanctuary, very sure of itself amid the fears of France and the uncertainties of the modern world. Perhaps this is why, on this Christmas when the dark, unbelievable threat of war once more overshadows the earth, the mind turns to Chartres for reassurance. To Chartres, because of all the monuments that punctuate the continued story of Western civilization, this stands out from the rest because it states so simply a fact of supreme importance in the present crisis. Built by the voluntary cooperation of people dedicated to a cause, it tells us that the power of the spirit, thus fired and fused, will always overcome brute force.

From the cave of Bethlehem to the Cathedral of Chartres is a long way across time and space. Yet both in their different ways tell the same story—the story of the instinctive yearning of the finite heart for contact with the infinite. The great medieval churches were built in a passion to erect altars splendid enough to lure Divinity from heaven to dwell with man upon the earth. And year after year Christmas is celebrated by the faithful and the faithless with symbols of joy—carols and candles and trees and a vast splurge of giving—because the Nativity represents this immemorial wish come true. Of all the old churches, Chartres succeeds best, perhaps, in satisfying the desire for a house that invites and suggests the presence of God.

Chartres was built in the Age of Faith, when religion was the dynamic force that set the First Crusade in motion and covered the continent of Europe with cathedrals; when people believed in God, in themselves, in life but not in death, for at no time were they so sure of their immortal destiny.

It was built when the cult of chivalry blossomed suddenly in a rude and warlike world, and devotion to the

Virgin inspired painting, poetry, architecture, and that strange flowering of "courteous love" which grafted so many delicate refinements on the rough manners of the time. The subtle fancy of Henry Adams, given full rein in his rhapsodic study of Chartres, imagines that the builders strove to gratify what they supposed to be the taste of the Virgin. If so, Our Lady must have admired the Gothic, for this cathedral is only one of the scores of "Notre Dames" that were erected in the period that carried Gothic art to its grand climax.

## Built by the People

It was built by the people, literally all the people with their own hands. The whole countryside, nobles and peasants, priests and artisans, cut the hard stone from quarries five miles away and harnessed themselves to carts to drag it to the site. They put up the walls and arches and carved the portals, corbels, and cornices in a kind of rapture of creation, each man to his own taste and humor. It was a merry work, say the contemporary chroniclers, as well as a pious one, accompanied by prayers recited in common and lusty canticles of praise.

This spirit was built into the church with the stone. The construction of Chartres was a community enterprise if ever there was one. The labor, the skill, the genius, and the love of thousands of ordinary folk went into it. They must have worked to a plan; but the master architect, the sculptors, the glaziers, whose art has never since been equaled, are as anonymous as the crowd.

A well-intentioned American social worker in Coutance complained, after the late war, that the people of that badly smashed town insisted on repairing their cathedral first, when what they needed most was houses and a community center. She did not perceive that to Coutance the cathedral is the center of the community, its identification mark and the sign of its continuity. Coutance, like Chartres, was a community enterprise, and a competitive enterprise, too, for both were built



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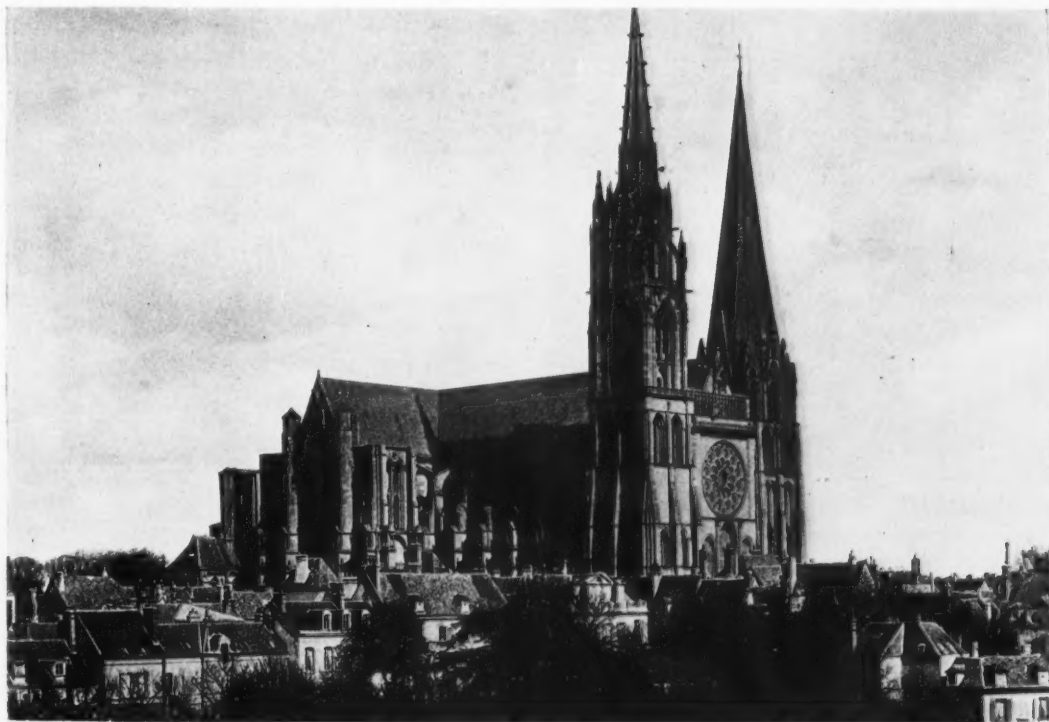
when all the neighboring dioceses entered into a zealous rivalry to provide bigger and better Houses of God.

A visit to Chartres is a journey into another time, another world, another spiritual climate. If you go as a skeptic, doubting all creeds, you cannot doubt the power and reality of the faith that reared those walls—so strongly that there is not a crack in them to this day. If you go as a lover of art to visit a museum, you end up as a worshipper in a church, for you feel at once that the jewelers who made the rose windows and the draftsmen who framed them in filigree were not creating masterpieces but singing their psalms in color—such a symphony of color!—and saying their prayers in stone.

If, like most visitors, you are just a troubled pilgrim, groping for answers to torturing questions, you understand the meaning of the old concept of the church as "sanctuary." Chartres is sanctuary. For a little while it is a place of refuge from the snarling voices and the

doomsday tick of the atom bomb. For a little while the fog of the twentieth century is transmuted by the thirteenth-century glass into a clear radiance. For a little while, enveloped in a serenity that time and storm have not shaken, you feel the strange, forgotten comfort of safety and repose.

This, you say, is the reality, and the scene outside is unreal. In one sense this is true; the spiritual resources we mobilize for the secular conflict are weapons more effective than guns. Chartres is the survivor of an age of inner certainty. The Middle Ages knew poverty, inequality, cruelty and war. As much as ours it was a time of transition. Despite the legends, it was an epoch of intense traffic in ideas and an enormous appetite for novelty. Nations were dissolving and taking shape. It was an age of small kingdoms, duchies, fiefs, in which patriotism, such as it was, was local rather than national. The letters of the time, especially those from bishop to



*Chartres Cathedral, the Cathedral of Notre Dame in Chartres, France, was founded in the 11th century on the site of a more ancient church and stands today much as it did when rebuilt, after disastrous fires, in 1240. It is particularly well known for the beauty of its thirteenth century stained glass and the magnificent Renaissance choir screen. The western towers, the Clocher Neuf (sixteenth century) at left, and the Clocher Vieux (thirteenth century) at right, are perfectly proportioned despite the difference in their periods. Although the city was bombed during the last war, the cathedral escaped major injuries.*

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bishop describing the building of the cathedrals, reflect a life that was narrow, hard, primitive, dangerous, yet full of movement, creative energy, and robust confidence.

### **The Power of Faith**

Men who believe in God believe in the triumph of good. Because of that faith they seem happy in retrospect, no doubt happier than they were, and a faint aroma of that happiness lingers in the Cathedral, and even the town it watches over, although there it is more a memory than a presence. Like most capitals, Paris is



*Chartres Cathedral claims some of the most magnificent medieval glass in the world.*

wracked by fear and resentments born of fear, but in the country the tension eases. On the road to Chartres it all but fades away in the picture of tranquil and careful husbandry. And when suddenly the unequal spires rise in the opaline sky that softens the French landscape and then, set above the climbing town like a strong sentinel, the calm bulk of the church, the spirit rises to meet this sign of permanence in a shaken world.

Behind the apse a little green garden looks down on the spreading plain. Perhaps the old ladies in white caps sorting greens were not as contented as they looked. The townspeople idling in the Sunday afternoon sun may not have been as cheerful as they sounded. Of course the children were genuinely merry as they chased a little brown dog around the buttresses. Even the American playing with his camera seemed to forget the crowding cares of every day. It was a happy scene; in the shadow of the Rock we all relaxed a little.

The pilgrim of today cannot escape from the terrible dilemmas of the present by going back to the past. But neither can he escape from the eternal verities that are the same yesterday, today, and forever. The moral bases on which life rests do not change. The difference between matter and spirit, good and evil, truth and falsehood, does not alter because we have invaded the stratosphere and smashed the atom. We cannot look farther and deeper into the heart of things through color television than through the colored glass the medieval artist used to illuminate the mysteries of religion. The overlay of progress and invention, speed and comfort, does not cover the fact that the individual conscience is the final arbiter in a free society. In the ultimate decisions man is always alone with his soul.

The fundamental realities are spiritual realities, and the crux of the Soviet battle is that it is not primarily for material things—territory or empire, riches or physical security. It is for dominion over the soul. For the first time a powerful adversary not only rejects our civilization but fights to destroy everything we value—laws, moral standards, traditions, the very pattern of our thoughts and lives.

Never was the moral issue so clear. The choice is more radical than that posed by the most violent social revolution because it goes beyond ways of living, forms of government or ownership of property—all economic, social, and political isms—into the depths where the elemental rights of man are rooted and where all that makes human existence bearable, much less a great spiritual adventure, can be destroyed.

A battle between good and evil cannot be won by arms and numbers alone, thank God, or the Dragon might defeat Saint George. It can be won only if those who fight on the side of the angels have an unshakable force. Chartres is worth thinking of this Christmas because it is the Christmas story told in stone. And because it has stood for seven hundred years as a sign of the power of faith.

# Cormac's Chapel at Cashel

By SUSAN C. BAKER

CORMAC'S Chapel, the architectural wonder of Ireland and her most sacred relic, stands firmly upon the rock of Cashel in County Tipperary. The great limestone rock rises out of the Golden Vein, sometimes called the Golden Vale, and looks down upon green pastures in South Tipperary and Limeric. It is a natural fortress with monuments of a thousand years covering its two acre level.

When Cormac McCarthy became king and archbishop of Munster, he assigned to the monks the building of his chapel, which was consecrated in 1134. They produced a gem of their own conception, basing the chapel on the Norman style, though giving it an individual touch of gayness. Had their innovations been followed by other builders, a definite Irish style would have been established.

One might call King Cormac's a whimsical, strange, little chapel. Certainly, it is more beautiful than was the now roofless Cathedral of St. Patrick of which it was a part.

Since the chapel was built a half century before any Norman architecture appeared in the British Isles, it is assumed that the monks tried to copy something they admired in France, but developed a Celtic difference. The chapel stands nearly intact today, amidst the ruins of the cathedral and a round tower, a perfect example of Irish architecture before the introduction of the Gothic. The beginning of the new influence is marked here in the two square towers on each side of the nave which make the chapel roughly cruciform and not an oblong as was the Irish type. The rich massive decoration and the arches, often called Norman in England, are properly Romanesque.

Quite disproportionate to the size of the limestone chapel is the heavy stone roof which rests on an inner barrel roof. Between these two is an apartment which evidently was of two stories separated by a wooden floor. This was undoubtedly the writing room or scriptorium of the monks who probably wrote the famous lost Psalter of Cashel. Many churches of that time had writing



*Cormac's Chapel, Cashel*

rooms where the monks produced their exquisitely illuminated works.

The cathedral and tower ruins bear mute testimony to the position Cashel held in church and politics. Near the cathedral stands a wellworn cross bearing two figures, that of Christ crucified on one side and St. Patrick on the other. On the pedestal of this Cross the kings

*(Continued on page 33)*

# Leon Cathedral

Dean Francis B. Sayre, Jr., Wilbur Herbert Burnham, Creator of Much  
of Washington's Stained Glass, and Napoleon A. Setti, Window  
Designer, Report Their Impressions of a Spanish Masterpiece

**A**BOUT the windows in Leon Cathedral there can be no mistake. They are Christian windows. Not stoic, but victorious. More than decorative, they are triumphant; they sing. Like the Easter dawn in great darkness.

But let's begin at the beginning. Let's start with the sand from which the glass was made. In Spain you always begin with the soil, and you usually end with it. It's really the same anywhere, but in Spain you realize it more starkly. On the age-old wheel of Nature, "ashes to ashes, dust to dust," this ancient land seems still to weave its being: the same today as centuries ago. Generations of men, no less than the plants that nourish them, have flowered for a season and been gay and colorfully productive and have sunk back again to the enfolding clay.

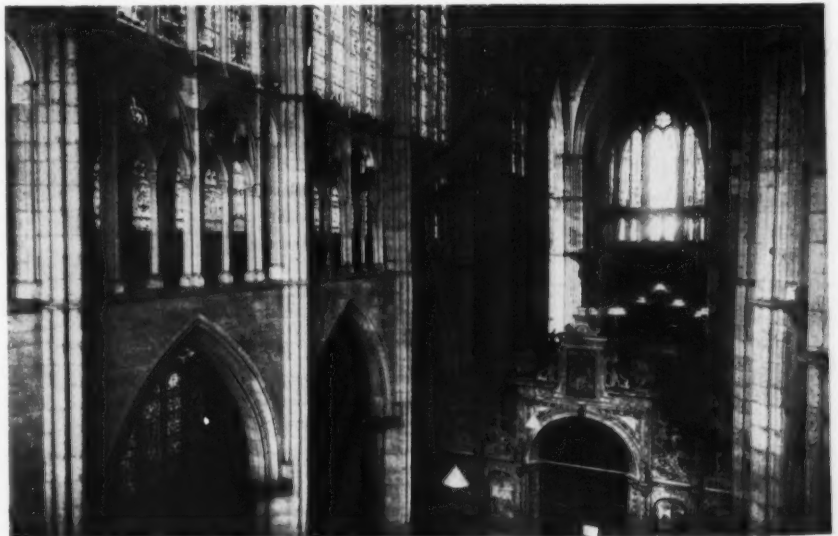
In summer the flowers are lovely. And the poppies speak of Spain. Rich and red they bloom in every field, planted amid the grain in the belief that in dying the ruby jewels will enrich the soil. Live in order to die, and die in order to live.

At the edge of the golden fields you often see a little adobe hut, hardly more than a mound of earth, where a peasant might take shelter for the night rather than make the long round trip to the huddled village on the horizon. Sleeping there on

the ground, the peasant himself seems to belong to it.

Even the villages, walled and crowned each one with its cathedral-like parish church, are scarcely more substantial than the harvester's hut. Now and then you pass a swampy place where men are cutting the mud into blocks and setting them out to dry. Of these blocks the towns are built, but everywhere you see signs of how easily they crumble away again, returning to the soil.

When you reach the city you might expect that the buildings of stone would allay the remodeling round of Nature. And indeed in a city as old as Leon, which takes its name from the Roman Legion once quartered there, you find the cycle slowed. For there, under the east end of the cathedral are the original walls of the



*The nave, Leon Cathedral. Note the size of the glass areas as compared with the stone.*



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Romans, still plainly discernible. But yet the moss and frost have done their work, and the beautifully cut stones are now but lumps of rock, half-way back to earth again.

Approaching Leon's cathedral across the little square where the wine shops stand back respectfully before the west facade, you have again the impression of worn stone. In contrast to the darker rock of the Romans, the building material of the Christians in the Middle Ages seems to have been quarried from the ruddy fields visible in the distance. The sun is warm as it is reflected from the tawny stone, and all is carefully carved with the infinite patience of a ploughing peasant. Yet wind and rain have moulded these walls too so that the weathered stones appear to have melted into one another. Like the little mud huts of the peasant, the whole great cathedral seems to be yearning to return to Mother Earth. By the gentle levelling of the centuries the building has been wrapped in a dusty mantle softening its outlines and claiming man's handiwork for the mightier processes of God.

Such is Fate, and dust its token. Everything born of Nature or of the ingenuity of man is subject to flow and ebb again in the eternal round. The ragged shepherd, whom you passed on the road—unkempt and tousled, his feet shod in rags—bears witness in his own flesh that even proud Man is not exempt from the inexorable destiny of living and dying. Out of sand are windows made, as well as window-makers.

### The Glass of Leon

The minute you walk inside Leon Cathedral, however, you are struck by something entirely different—something you hadn't noticed in Spain before. Once inside the door you are confronted with an enormous expanse of glass. On every side it glows in tremendous and thrilling profusion. The whole building seems now to be made, not of stone at all, but glass, glass, glass. The sheer amount of it is the first impression. And slowly you begin to perceive the significance of this. For here is the first defiance of Nature that you've seen in Spain. No building of heavy vaulted ceiling should be able to stand without solid walls to uphold it! How could any architect be so rash as to give away practically all his support to glass? Some have felt that it was the vanity of competing builders that led to this precarious extravagance. However this may be, underneath is the far deeper reason that here Man is rebelling against that circular Fate that would condemn him like all else in the world to be

obliterated in time. Here the human spirit, with tremendous courage, albeit some effrontery, is demanding of God a higher destiny transcending that of Nature. It is not enough to rise from the earth and bloom for a season and return again. Man, like Jacob wrestling with the Angel, must wrest from God the blessing that opens the meaning and liberates the soul!

When you look at the windows individually, you see the struggle even more clearly told. Neither in design nor in subject-matter do they simmer in some sweet beauty that is stranger to suffering. They portray devils as well as saints. The shapes are tortured as well as graceful. For one does not defy Nature except at extreme peril. Nor does one aspire to a heavenly destiny without terrible suffering. In every line of the tracery the men who made these windows tell us that they knew the suffering that must be in the life of man and even in God's own life before Life can conquer Death or love overcome sin. Yet they dared to put these windows here! How could they have dared if they had not known through Christ that God had already gone beyond Nature and shared with them the new dispensation?

Thus you are led into the deeper spirit of Leon's stained glass. Since no one can ever ultimately fling the gauntlet at Fate without the prior assurance that God is on your side, the very boldness of man's challenge also bespeaks the assurance that God's might has already conquered. Beyond the turbulent struggle of the windows there is a peace and harmony that discloses to what degree the makers of them had known the victory of God's grace over futility. This is expressed chiefly in the color of the windows. The artists, no longer prisoners of the dying circle of Nature, now use its color in loving profusion. The ruby of the poppies, the gold of the grain, the green of the hills, the chameleon blues of the sky—all are invoked with joyous gladness in the goodness of God's creation. With what love they have studied the ways of God! The laws of light, the structure of color, the optics of the eye: these are commandments which the medieval glassmen observed assiduously as belonging to the harmony of Creation. Never did they seek, as modern artists sometimes do, to subordinate these laws to the individual caprice of the spectacular. If in size the windows of Leon exuberantly defy the laws of Nature, in their harmony of color they rejoice in the mould that the Lord has made, knowing that Nature is not a tomb but rather the handmaid of the God in whose hand is eternal life.

The effect of these windows on the traveller is thus deeply religious, nay Christian. Surrounded by the age-



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less round of returning, and made of the very clay that levels all, there is nevertheless something in this glass that does not return to earth. It breaks the cycle of futility and reaches up to Heaven. Like a ray of sunshine in a cave, a bridge of light links earthly man to the angels beyond. It is the faith of a people who belong as innately to God as to the soil, and who have learned in Christ that after "ashes to ashes, dust to dust" come the words, "in sure and certain hope of the Resurrection unto eternal life."

**Francis B. Sayre, Jr.**

After a lapse of sixteen years, my son Bill and I arrived at Leon after a long and difficult journey from Paris, and what a pleasant experience it was to be greeted by Dean Sayre, Canon Monks, Napoleon Setti of the Joseph G. Reynold's Studio in Boston, and Mlle. Helene Boussienesq, French artist.

Our long journey was well rewarded because the opportunity to see Leon again was an inexpressable joy and thrill, although there was disappointment too. During the years that have passed, portions of many of the windows have become darkened, not only by natural decay, but by iron rust and an accumulation of the yellow-brown soil so typical of the Spanish landscape. Perhaps this blotting out of certain areas of gorgeous color has added mystery, reminiscent of Chartres, which in stained glass may be a virtue.

As our eyes became accustomed to the wealth of rainbow colors perfectly blended and luminous, the emotional uplift we experienced sixteen years ago was magnified and the beautiful interior of the cathedral became celestial and glowing like a gorgeous sunset.

As we watched the windows, everchanging as the light of day changed, I asked myself, "How can this marvelous effect be transferred to Washington Cathedral and what makes Leon the lightest full-colored cathedral in the world?" These questions have been answered in several previous reports, but they bear repeating with the hope that as the future stained-glass program at Washington develops, the artists may be inspired to recreate some of Leon's splendor of color which James Sheldon, primary author of Washington's Stained Glass Policy, discovered many years ago.

Architecturally, Leon and Washington differ greatly, the one containing the maximum of glass space and a surprisingly small area of architectural support, the other relatively limited glass areas and the maximum of architectural support. Leon appears to have been built of colored glass, and her artists were daring in their

use of precious primary and secondary colors. Although the Leon color effect cannot be reproduced at Washington because of the Cathedral's limited glass areas, contemporary artists should continue to look to Leon as a shining beacon leading to greater achievements. Leon stained glass teaches many fundamental lessons to the stained-glass man; simplicity of iconography, boldness of treatment, primary colors always used in primary places, a minimum amount of filming or painting, and above all, the inspiration to create truly great windows of liquid light to give Glory to God.

**Wilbur H. Burnham**



*The High Altar, Leon Cathedral*

#### **"Its Mixed Blessing"**

Representing the Boston studio of Reynolds, Francis & Rohnstock, whose artists have designed several of Washington Cathedral's windows, was Napoleon A.

*(Continued on page 36)*

# Famous Military Academy Dedicates Chapel Honoring World War II Dead

By ARTHUR G. HUGHES

CULVER Military Academy's student body of 700 cadets is enjoying opportunities for enriched religious experiences this winter as a result of the completion and dedication in October of a magnificent Tudor Gothic chapel built to honor the memory of Culver's 6,500 former students who served in World War II, the names of 288 of whom are engraved on Gold Star columns in the narthex.

Much as the cadet corps at Culver includes in its membership students from every state in the Union and a great variety of European and Asiatic nations, so the Memorial Chapel that now will be the center for Christian worship and related religious activities was built by the creative genius and labor of men who represent a great variety of peoples. Designed by Jens Fredrick Larson of New York City, the chapel includes in its facilities a 51-bell carillon; a 3,000 pipe, 70-stop Moller organ; stained glass windows designed and executed in Exeter, England; hand-blown translucent nave aisle and clerestory windows imported from the Western Zone of Germany; a unique series of ceiling decorations painted by Alfred J. Tulk in New Jersey; and a meditation chapel which will seat groups of twenty to twenty-five or will provide secluded sanctuary for individual worship.

Funds to build and furnish the Culver Chapel were provided by more than 4,000 alumni and parents from every state in the United States, Canada, several Latin American countries, and from lands across both the Atlantic and Pacific.

The exterior of the Chapel follows closely the Tudor-Gothic style of architecture, with interlacing arches, flying buttresses, and traditional combinations of brick and stone.

Over the main portal appears the Culver Eagle and above is emblazoned the academy's coat of arms, within which are sculptured the symbols for patriotism and

honor, right and justice, tradition and learning, and strength of fellowship. Beneath the symbols is the motto, *Haec Signa Duci Metequae Accipimus*: (These symbols we accept as our guide and goal.)

As one passes through the great oak entrance doors into the narthex he becomes aware of the sacrifices and courage of those whom the building would immortalize, for here enshrined in the floor is the Great Seal of Dedication bearing the inscription, "To the Glory of God, and in Tribute to Those Immortal Sons of Culver Who Arose in Arms with Courage and Devotion to Defend Their Country and the Cause of Freedom for All Men—1941-45." On the limestone walls nearby are



Culver Memorial Chapel's spire, 156 feet above ground level, rises in the center of the military academy's lakeside campus.

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carved the names of Culver men who, in World War II, made the supreme sacrifice that a free people might endure.

### **Interior Details**

On entering the nave one becomes conscious of a combination of elements which subtly contribute to a distinctive quality of strength and beauty. From the color tones of the slate floor through those of the oak pews and paneled chancel and up to the great stained glass window and lofty ceiling panels, the worshipper is impressed by a warm fusion of color and a design that is rich in religious symbolism.

Light from the stained glass window accents the loveliness of the wood carving in the altar and paneling of the chancel and highlights the dignity of the wrought iron grilles of the organ chambers. Through these grilles flows the music of the three-manual organ, the console for which is located immediately behind the pulpit.

The stained glass window in the chancel is itself a creation of beauty and individuality. Designed in England especially for the Culver Chapel, the theme portrayed is that of the final days of Christ before his crucifixion. The scene, designed so that the subject matter ignores to some extent the mullioned divisions of the window, is set within the precincts of a temple whose architecture suggests, in its classical dignity, the universality of religion, transcending all boundaries of time and place. Under a portico surmounted by a golden dome, whereon is poised a winged angel holding the treasured crown of life, stands the Christ. On either side of the portico are gathered the disciples, and on the stairway leading up from the ambulatory are foregathered people from all walks of life to hear the Great Teacher. At the center of the bottom tier stands a fountain symbolizing the life-giving virtues of the prophet's words. In the

tracery are the words, "I am the Way, the Truth, and the Life—If Ye Keep My Commandments Ye Shall Abide in My Love."

The theme of the great chancel window centers about the personality of Jesus; the theme of the Rose Window at the rear of the nave focuses attention on the Biblical story of the creation. In the center or hub is depicted the hand of God, the maker and creative impulse of all things. The main lancets of the window portray the subjects of creation: light, the earth and the seas, the sun and the moon, the beasts of the field, man, fish and the birds, the fruits and the herbs, and heaven. Around the outer rim of the window are shown in symbolic form the clouds and heavenly bodies.

Light from these stained glass windows, mixed with that from the translucent, hand-blown glass of the clerestory and aisle windows of the nave provides a brilliance that makes it possible always to enjoy every feature of the interior. Additional light from the large chandeliers brings details of the ceiling into sharp focus.

This ceiling is probably one of the most elaborate and certainly one of the most meaningful church decorations created in this country. It consists of 168 panels,



*Nave and sanctuary, Culver Memorial Chapel. The theme of the chancel window is the crucifixion and the events leading up to it.*

each with its own religious motif. The panels are arranged chronologically, with those representing God the Father, the Creator, placed nearest the altar. Then, in order, follow representations of Mary and Joseph, the parents of Christ; symbols of Christ such as the cross, orb, crown of thorns, fish and anchor; Christ's evangelists, who were first to go into the world and preach his gospel; the twelve Apostles; and finally the doctors of the early Eastern and Western churches.

The Meditation Chapel and vestry are entered from side aisles on the right and left of the nave. The former will provide secluded sanctuary for personal worship; the latter is the study of the academy chaplain, who is also the director of religious activities. The Meditation Chapel is furnished with a carved English oak altar suitably backed by a dossal curtain which extends from ceiling to floor. Imported from Portugal, this curtain is a tapestry which uses predominantly the four seasonal colors of the church: green for the Trinity; red, Martyrdom; white, Christmas and Easter; and purple, Lent.

Off the balcony at the rear of the nave is the tower room where the names of the donors and former Culver students who served in World War II are inscribed. Nearby is a stairway leading up to the clavier room from which the carillon is controlled, and from the clavier room one may climb to the belfry which contains the fifty-one bells, the largest of which weighs 6,200 pounds and the smallest of which weighs only 17 pounds. Operation of the carillon is primarily by hand clavier; but electro-pneumatic action can be applied to fourteen of the bells, thus allowing for a large range of tunes and well known airs to be played automatically. Cast in Croydon, England, especially for the Culver Chapel, it is one of the largest carillon installations in the United States. From the Observation Tower above the belfry, visitors to the chapel can look out over the 1,300-acre academy campus, Lake Maxinkuckee, and the surrounding countryside.

Although there are many active denominational groups on the Culver campus, including Episcopal, Lutheran, Methodist, and Roman Catholic, Culver has been ever since its founding in 1894 a non-sectarian academy for boys of preparatory school age. During the current school year and again during the summer session when 1,350 youngsters attend the Culver summer schools, Jewish rabbis, Roman Catholic priests, and representative clergy of most Protestant faiths are invited to speak at Sunday morning chapel services. All are under the supervision of the academy chaplain and director of religious activities, Dr. Hardigg Sexton.

## A 1500th Anniversary



Ankers Photo

*Celebrating the 1500th anniversary of the Council of Chalcedon, fourth of the great councils held by early church fathers, clerical and lay, to define the central questions of Christian faith, the 11 o'clock service in Washington Cathedral on October 28 was shared with a congregation representing another branch of the Christian family, the congregation of St. John the Baptist Russian Orthodox Church. Arrangements for the service, which included the Russian Service of Thanksgiving to Christ sung in Slavonic by Father Manuel Essensky and the choir of St. John's, were made with the gracious permission of Bishop Nikon, Vicarial Bishop of the Russian Orthodox Church of North America.*

*The picture, taken before the high Altar, shows Dean Sayre and Father Essensky greeting each other with the Friendship Kiss from the ritual of the Russian Orthodox Church.*



# Excerpts From the Report of The Dean To the Annual Chapter Meeting

THE report submitted herewith covers an eventful year, ending October 19, 1951. Dean Suter announced his resignation at the annual meeting of the Chapter a year ago. On January 1, 1951, the administration of the Cathedral was put into the capable hands of Canon G. Gardner Monks as Acting Dean. The last six months have seen an untried new Dean doing his utmost to learn the job. That this in itself is no small project is attested by the twenty-five separate reports appended to this one.

The Cathedral enterprise is vast and varied, but every facet of its work is dovetailed into the whole, a summary picture of which I now attempt to present.

May I speak first of the fabric? The material structure of the Cathedral is a carefully prepared and precious tool with which to do the Lord's work. Each year witnesses the continuing perfection of the instrument.

The Building Committee and the Fine Arts Committee have been exceedingly active and have supervised a considerable amount of construction. The new office building has been in use since February. Work has been completed in the South Transept on the Baptistery and two bays of the west aisle, as well as the outer nave aisle chapel (Mellon Bay). Work is proceeding on the construction of the South Transept facade and arch rings, thanks to the generous gift of the Pew Foundation in memory of Mrs. George Wharton Pepper. The triforium colonnade on the west side of the transept has been virtually completed, this having been made possible by the gift of Mr. Orme Wilson. Elsewhere the Prince tomb in the south crypt aisle is nearing completion and a new mosaic has been installed in the dome of the Resurrection Chapel. Ground is about to be broken for the construction of a wing for the Sitgreaves Library which, when completed, will permit the removal of the old Christmas card building that is now in use as a library annex.

Drawings and financial plans have been prepared by

all three schools on the Close, looking toward the construction at an early date of additions to their respective plants.

Coming back to the Cathedral, the past year saw the dedication of the Canada Window and the initiation of work on many other windows in the War Shrine, the Baptistery and the Mellon Bay. The Building Committee reports a number of other miscellaneous items now in progress, chief of which is the outer aisle bay in memory of General Robert E. Lee, funds for which the United Daughters of the Confederacy have undertaken to raise. It is a disappointment to me that little progress has been made on the embellishment of the War Shrine—this having been delayed on account of the sculptor's illness.

## The Cathedral Schools

Turning to the schools, the Cathedral may be proud of the splendid fabric here invested in Christian education. No account need here be given of the first-class scholastic job done in all four of our Cathedral training institutions. I am here concerned merely with the physical fabric. St. Albans School, the buildings of which were revised to bring them into conformity with the District Building Codes, shows capacity enrollment and a small operating surplus. The Headmaster points out, however, that these are generally prosperous times and that, should financial conditions deteriorate, the school would in his opinion be no longer able to operate solely on its income from tuition. Increasingly St. Albans, like all private schools, will have to seek endowment gifts.

Mention has already been made of the plans for an addition to Beauvoir School. A small campaign was conducted last spring looking toward this end and an additional money-raising project is now in preparation. The school is in excellent financial condition.

Extensive remodelling was carried out during the sum-



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mer in the dormitory of the National Cathedral School for Girls. This, together with considerable redecorating of class rooms, study hall and dining room, will go a long way toward making the school as attractive physically as other nearby schools. A serious problem, however, is the continuing deficit shown in the operation of the Girls' School. The forthcoming year anticipates a renewed deficit at a time when the accumulated surplus of the school has been exhausted. The difficult financial prospect of the school is particularly regrettable in view of the heroic and effective management of Miss Katharine Lee and her efforts during the past year to improve the situation.

The report from the College of Preachers shows a small financial surplus, some refurbishing work completed within its buildings, and an extremely useful program of clergy education accomplished. No one can measure the immense good will won by the College for the Cathedral Foundation in the Church at large. A total of 408 persons attended its conferences, including 31 bishops.

A glance at the future brings the prospect, however, of the end of the subsidy granted by the National Council to the college, together with the removal of the assistance given the Warden by the clergy staff from the National Council which has been helping him.

### The Cathedral Close

Both through the efforts of the Landscape Committee and All Hallows Guild the grounds have been beautifully maintained and somewhat improved. All Hallows Guild has seen to it that the Herb Garden was entirely replanted, as well as many new shrubs and trees planted elsewhere. It has also installed a new drinking fountain. The Landscape Committee has carried to the point of initiation plans for the building of an entrance to the Pilgrim Road on Garfield Street, together with construction of a section of that road. This is made possible by the gift of Mr. James Sheldon.

The report submitted by the Treasurer and Business Manager shows that the financial fabric of the Cathedral is in good condition with the exception of the deficit in the Girls' School.

One can scarcely present the financial report to the Chapter without commenting on the capable and alert management of our affairs by Mr. Thoron, the business manager of the Cathedral. It has been of tremendous benefit to the new Dean to have his able cooperation at every turn.

Mr. William Russell of the Fuller Construction Com-

pany advises that construction now under way will be completed in January or February, 1952, and then all building operations on the Cathedral will have to close down unless new gifts for that purpose come in. This I know is a prospect which the Chapter will hate to face.

The Maintenance Department has turned in an excellent job of caring for our property and of improving it in many ways, not least of which is the grading and reseeding of the site of the old administration buildings.

The income from the Hurlbut and alms funds have been largely expended through the Department of Social Relations of the Diocese under the direction of Canon Richard Williams.

The Monuments and Memorials Committee has had four meetings during the year at which it performed the not by any means easy task of approving numerous inscriptions, not to mention the diplomatic job of handling various proffered gifts to the Cathedral.

### Function

Instruments are useless unless they are employed by capable and devoted people. It has been a joy to me in coming as Dean of the Cathedral to find already at hand so splendid a staff. There are fine hands upon the plow. In the office of the Dean there must of necessity be much delegation of function to various assistants. I have found the clergy most willing to accept broad assignments as follows:

Canon Monks, who showed his immense diplomacy and ability in the interim period between deans, has been put in charge generally of that aspect of building which concerns the planning of iconography, the approval of designs, the negotiation with donors and artists, and the supervision of installation. I have found his tactful and imaginative approach to this vast field of incalculable value. The second major assignment to Canon Monks is to be the liaison between the Dean and the schools, where his experience and knowledge is again of utmost serviceableness.

Canon Crawford Brown continues as Precentor and at the same time is extending his ministry through the "Lessons in Living" and his pastoral relationship to an increasing group of persons who look to him for generous guidance. In these two responsibilities he is indefatigable. You can judge of the scope of his activity by glancing at the following service statistics for the year just passed:

Baptisms .....	154
Confirmations .....	49

## *The Cathedral Age*

Weddings .....	71
Funerals .....	45
Special Services:	
a. Baccalaureates .....	5
b. Commencements .....	2
c. School Services (other than Cathedral Schools) .....	8
d. Diocesan Services .....	19
e. Special Cathedral Services .....	13
f. Miscellaneous Services .....	26
g. Russian Services .....	50
h. Ukrainian Services .....	29
Lessons in Living—attendance .....	3,582

One must add that the Canon Precentor in addition has arranged for the Cathedral clergy to conduct 120 services in fourteen parishes of the Diocese. The success of our whole worship program under the Precentor's direction may be indicated by the fact that although attendance for the year is slightly off due to the fact that Bryan Green had raised the count abnormally in the previous year, yet the average attendance at all services is markedly increased, as well as the offerings given.

Canon George Cleaveland as Cathedral Librarian reports extensive use of his library, both in number of meetings held there (135) and in books received (861) and catalogued (1999) and loaned (359). Canon Cleaveland, who also supervises the Library of the College of Preachers, has been able to do much valuable research during the year. He has written 4 articles, given 34 lectures, attended 23 conferences, and conducted 31 meetings for the Lay Missioners of the Diocese. In addition to the above I have assigned to him the responsibility of acting as the pastor of our large Cathedral staff. In that capacity he has rendered thoughtful and devoted service and already has made a deep place for himself in the hearts of all.

I would like to mention also his responsibility as Custodian of Cathedral Treasures. During the past year there have been six noteworthy accessions, listed in the Custodian's report.

Canon Luther Miller has been assigned three responsibilities. The supervision of the twenty Cathedral Aides has been transferred from the Canon Precentor to Canon Miller, and he has been most active in helping them to be good missionaries for Christ and the Cathedral. This year there were 108,462 visitors.

Following the request at its annual meeting of the National Cathedral Association for Cathedral clergy to visit regional meetings of the Association, Canon Miller has been assigned to assist me in carrying out this task.

He and the Dean will be acting this year as travelling emissaries for the Cathedral to various parts of the country.

In the third place, some of the heavy load of instructing persons for baptism, and marriage has been transferred from the Canon Precentor to Canon Miller. With his warm spirit he is rendering yeoman service in this pastoral capacity.

### **Varied Duties**

The duties of Canon Richard Williams remain the same. Admiration for him continues to mount when one realizes what a wide and effective job he does, both for the Diocese and the Cathedral, in taking care of social problems. This, in addition to being a member of ten boards, which during the past year called for his attendance at 120 meetings, not to mention eight conferences attended. I have called on him, together with Canon Brown, to advise me professionally upon the desirability of establishing here at the Cathedral a central consultation clinic which would be manned by a psychologist and possibly a psychiatrist, and would serve the parishes and churches of this city in a way which none of them could undertake independently. In this connection I would like to report to the Chapter that I have invited a professional doctor from outside the city to come here in January and make a thorough study of the outlook. Depending upon the outcome of this study I will be prepared to bring a recommendation before the Chapter.

Canon John Burgess, the latest accession to the staff, has already demonstrated his great gift for preaching, as well as his patient and wise spirit in counsel. I am proud that he is associated with the Cathedral Presbytery.

Dr. Leonard Ellinwood, deacon, assistant minister on the staff of the Cathedral, reports that he has conducted 109 services in the course of the year—of which seventy-nine were in the Cathedral. Dr. Ellinwood, both through his association with the Library of Congress and in his activities as an author on the subject of Church music, brings considerable credit to the Cathedral which he serves.

The high level of Cathedral music under the supervision of Paul Callaway, organist and choirmaster, has been maintained with constant devotion. The choir has been increased from 27 to 30 boys and from 17 to 19 men. The past year saw the presentation of five big sung musical services, ten organ recitals, and six guest choral group performances. A high point was the Bach Fes-

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tival held in November, 1950, on the bi-centennial of that composer's death. This great festival comprised six superlative musical programs. In addition to the above the Cathedral and Washington Choral Societies, now merged, have undertaken and performed six major works, adding to the high reputation of music sponsored by the Cathedral.

I wish to speak also of the excellent work rendered by the Associate Organist, Richard W. Dirksen, who in addition to his regular duties has done an outstanding job as a teacher in the Middle School of N.C.S. and as the leader of the combined glee clubs of the boys' and girls' schools. He has brought a new and lively spirit to the singing of these young people.

Under the heading of operation would also come the excellent work turned in this year by the Department of Promotion and the Christmas Card Department. Both are essentially missionary in character, though each has a special financial responsibility as well.

The Promotion Department is efficiently managed by Royal C. Agne and gives promise of becoming an increasingly effective instrument.

The Christmas Card Department has turned in a banner report for the year. Even more important than the monetary return are the 14,000 new friends of the Cathedral located and enrolled on the Christmas card lists. John Bayless at the head of the splendid staff deserves the highest commendation for his work. Under his supervision the Curator's Office has increased its sales 15 per cent.

For the future the prospect is probably for more moderate returns from the sale of Christmas cards. This is due not to any flagging of interest, but rather to the continuing trend of increasing costs which will measurably reduce the percentage of profit.

One cannot leave the story of the function of the Cathedral without mentioning the quiet and faithful service rendered by the many subordinate employees, both in the office and on the grounds. The devotion and affection that all these people daily give to their work here is signalized by the fact that this fall they have collectively given a far larger amount to the Cathedral campaign than ever before. This shows that those who work here believe in the Cathedral. For this kind of spirit I am immensely grateful.

A final word about personnel is to pay tribute to the indispensable services of the Cathedral Verger. Without James Berkeley I cannot imagine anything going smoothly. His unfailing courtesy to guests, his inex-

haustible knowledge at the disposal of the clergy, and his tireless supervision of myriad details are among the greatest contributions made to the Cathedral.

### Fulfillment

As I have tried in these last few months to become familiar with the fabric and function of our great Cathedral, I have dreamed also of its fulfillment. I am moved by the vision and faith of the generation of men who forged the instrument that is now in being. They built better than they know, for how could they have dreamed of the turbulence and anxiety that now surround this sturdy structure? It stands here like a rock in swirling water. Much building remains for us to undertake. But far more urgent is it for us to learn to use what we have. A Cathedral is meant not merely to stand atop some pinnacle, holding its banner against the sky. It must bend down too, imparting its life to the broad stream of human existence. In a sense the breadth of its ministry depends upon its height—and this is what distinguishes a Cathedral from the parish churches around it. Whereas each of them ministers to a little pocket of society, our responsibility is to society as a whole. And thus by painting the image of God on broader canvass, we reinforce and fulfill the smaller glimpse seen in each parish. Ours is the opportunity to portray vividly the wider horizon of the Church Universal that lies beyond every border.

Pastoral care is the backbone of the church's ministry. This the parish churches can render with far more intimate effectiveness than we, although the Cathedral has its little parish too right here on the Close. But in the less direct, although no less essential fields of witness, the Cathedral can provide for the whole Church a leadership beyond that of any parochial unit. Others look to us for a demonstration of the highest standard in the fields of liturgy, church music, preaching, ecclesiastical architecture, Christian education, and that sort of civic service that is relevant to the intense personal and social problems of our time.

If the Cathedral is to fulfill its great function, two things are required on our part. The first is imagination, and the second is courage. Without these qualities in brimming measure we shall not deserve the right of leadership, which those who have gone before have prepared for us, and which finally will not be attained except by the grace of God.

*Full copy of the above report may be obtained by written request to the Dean in care of THE CATHEDRAL AGE.*

# The Washington Cathedral Chapter

*(Fifth Installment)*

## **Edward R. Finkenzaedt**

Edward R. Finkenzaedt, who for the past year has been chairman of Washington Cathedral's nationwide effort to obtain additional building funds, was elected to the Chapter in 1949.



*Edward R. Finkenzaedt*

Following graduation in 1911 from the University of Michigan, he was in the manufacturing business in Detroit and Cleveland, for ten years. For the past thirty years he has been an investment banker and is a partner of the investment banking firm of Auchincloss, Parker and Redpath.

Mr. Finkenzaedt is chairman of the Finance Committee of the Cathedral Chapter, is a trustee of the Washington Cathedral Choral Society and on the Board of Trustees of the National Cathedral Association. He is also a member of the Department of Finance of the Diocese of Washington, and is a member of the Executive Committee and Board of the Church Society for College Work.

He has always been actively interested in music and was president of the National Symphony Orchestra Association for five years and is still a member of the board.

Mr. Finkenzaedt is married to the former Lillian Birney and they have three children.

## **David Luke Hopkins**

David Luke Hopkins, an outstanding business and community leader in his native Baltimore, was elected to the Cathedral Chapter in 1950. He was educated in local preparatory schools and at Princeton University, from which he was graduated in 1921. His business career began the following fall when he went to work for the Drovers and Mechanics National Bank, remaining with that institution and the bank with which it merged, the Maryland Trust Company, first as an officer, and since 1930, as a director until 1942 when he was granted a leave of absence for special work for Johns Hopkins University under the Office of Research



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*David Luke Hopkins*

and Development and the Bureau of Ordnance, Navy Department. For his war service he was awarded the Medal of Merit.

In 1946 he became executive vice president and a director of the Safe Deposit and Trust Company of Baltimore. His other business interests include directorships in the Atlantic Coast Line Company, the Baltimore Equitable Society, Canton Company, the Canton Railroad Company, the Chesapeake and Potomac Telephone Company of Baltimore City, the Druid Ridge Cemetery Company, the Loudon Park Cemetery Company, the Savings Bank of Baltimore, the Fidelity and Deposit Company of Maryland, and the West Virginia Pulp and Paper Company.

Mr. Hopkins serves as a vestryman in two parishes, the Church of the Redeemer in Baltimore and St. Mary's-by-the-Sea in Northeast Harbor, Maine. He is a member of the Executive Council of the Diocese of Maryland.

Equally diversified are Mr. Hopkins' many community interests. He has served the Community Chest or-

ganization in several capacities, including the presidency. He was also president of the Henry Watson Children's Aid Society, a director and former president of the Family Welfare Association, a member of the board of the Council of Social Agencies, a director of the Baltimore Symphony Orchestra, and has been a member and sometimes chairman of numerous civic commissions and committees.

He is active in educational and hospital work, serving as a member of the Board of Trustees, member of the finance committee and vice president of Johns Hopkins University, a member of the boards of Johns Hopkins Hospital and the Harriet Lane Home for Invalid Children, a member of the board of the Calvert School, and a trustee of the Walters Art Gallery. He is currently serving as President of the Johns Hopkins Fund, a separate corporation organized solely for the purpose of raising funds for the University and Hospital.

Mr. Hopkins is married to the former Katherine Disston Porter. They have four children, David Luke Hopkins, Jr., Charles A. Porter Hopkins, Florence Disston Hopkins, and Katherine Porter Hopkins.

His hobbies are various sports, particularly duck shooting, tennis, and sailing in Atlantic waters near the family summer home at Northeast Harbor, Maine.

### **Richard H. Wilmer**

Richard H. Wilmer, senior partner of the Washington law firm of Wilmer & Broun, was elected to the Cathedral Chapter in 1950. Educated at the Taft School, Yale University, and Columbia University Law School, he was admitted to the District of Columbia Bar in 1917, but shortly thereafter became a first lieutenant in the Coast Artillery Corps.

Following World War I he became associated with the law firm of Minor, Gatley & Rowland for four years, 1920 to 1924 when he was made an associate of the New York law firm of Cravath, deGersdorff, Swaine, & Wood. In 1929 he was admitted to the New York State bar and in the same year was made a partner of the firm, continuing in this position until 1942 when he entered the Coast Artillery Corps, serving as a colonel in antiaircraft artillery and later as Chief Legal Adviser of the Allied Commission in Italy.

Mr. Wilmer is a member of the board of the Episcopal Eye, Ear and Throat Hospital, and also of the board of the Instructive Visiting Nurse Society. His special hobby is growing trees.

Mr. and Mrs. Wilmer, the former Margaret Van



### *The Cathedral Age*

Dyke Grant, live in Washington. They have two sons, one, the Rev. Dr. Richard H. Wilmer, Jr., is chaplain at the University of the South, Sewanee, Tennessee; the



*Richard H. Wilmer*

other, Dr. John Grant Wilmer, teaches and practices medicine in Atlanta, Georgia.

#### **The Rev. Charles S. Martin**

The junior member of the Chapter, elected in November, 1950, is the Rev. Charles S. Martin, Cathedral canon and headmaster of St. Albans School. Graduated from the University of Pennsylvania with a B. S. degree in 1928, Canon Martin read privately for holy orders and was ordained in 1933, while a member of the faculty of the Episcopal Academy in Philadelphia. For the next three years he was school chaplain and from 1936 to 1942 was assistant headmaster, serving at the same time as chairman of the Department of Re-

ligious Education of the Diocese of Pennsylvania. While at the academy Canon Martin was for three years assistant at St. James Church and for seven years assistant rector of the Church of the Redeemer in Bryn Mawr.

In 1942 he went to the Diocese of Vermont as rector of St. Paul's Church in Burlington. He was a member of the Standing Committee of the Diocese and three times a deputy to the General Convention. While in



*The Rev. Charles S. Martin*

Burlington, which he left in 1949 to accept the headmastership of St. Albans, Canon Martin was a member of the local School Board and chairman of the City Planning Commission. In addition to his heavy schedule at St. Albans and the Cathedral, Canon Martin serves as a member of the Board of Governors of the House of Mercy, chairman of the Armed Services Committee of the Diocese of Washington, and is an active member of the Washington Rotary Club.

He and Mrs. Martin, the former Edith Sturgis, make their home at the school with their four children, Lea Hill, Elizabeth Ann, Charles Samuel, Jr., and Peter Michael David.

# The Metropolitan Cathedral of Liverpool

BY EDGAR W. PITT

THE foundation stone of what will be one of the world's largest cathedrals was laid at Whitsuntide, 1933. The site on which the building stands is nine and one-fourth acres, five of which will be occupied by the building itself. The total cost was estimated in the 1930's at £3,000,000, and is undoubtedly far higher today.

The designs for the Cathedral of Christ the King, more commonly known as the Metropolitan Cathedral of Liverpool, were prepared by the late Sir Edwin Lutyens, who superintended the work of erection until his death, when Adrian Scott, brother of Sir Giles G. Scott, the architect for Liverpool's new Anglican Cathedral, was commissioned to take over and carry on the work.

Most of the construction to the present is below ground level, being comprised of the crypt under the sanctuary, and extending over the whole area east of the crossing. The floor of the crypt is some fifteen feet below ground level, and is reached by stairs leading into courts on the north and south sides. The crypt is thirty feet below the sanctuary floor, which is level with the top of the external plinth cornice. The nave floor will be twelve and one-half feet below that of the sanctuary.

The area of the crypt is about one and three-quarter

acres. The south court leads directly to the Chapel of Our Lady of Dolores, which has aisles and transepts. On the opposite side of the building and entered from the south court, is a similar Chapel of the Crucifixion. Both this and the Chapel of Our Lady of Dolores are at right angles to the main axis of the cathedral.

Between the two chapels, and on the main axis, are two circular compartments, one of them the organ well

*(Continued on page 35)*



*The Cathedral of Christ the King, the Roman Catholic cathedral under construction in Liverpool, England. From a model. The late Sir Edwin Lutyens, Architect.*

## Mosaic Representation of Resurrection Now Beautifies Cathedral Crypt Chapel

SURELY, one of the most blessed satisfactions known to the human spirit is adding to the total of beauty in the world. Today, to enter the Chapel of the Resurrection in Washington Cathedral is to be conscious that someone has done this. Where a drab, and rather badly stained ceiling curved over the altar a few weeks ago is a most glorious mosaic, depicting the newly-risen Christ, robed in white and bearing in his hand the traditional cross and banner of victory, standing against a background which is predominantly turquoise, with the golden rays of the rising sun radiating from behind the central figure. At the right of the mosaic are the figures of two Roman soldiers, one half-reclining, one seated as he rests his head on hands holding his spear; both dozing. At the left an angel kneels, the open tomb behind him.

To describe the bare outlines of the subject matter is to give no real hint of the life the artist, Hildreth Meiere, has expressed through the imported Venetian enamel glass which is the medium. The colors, here shaded, there startlingly clear; the brilliance of the golden rays of the risen sun; the strength and vitality in the face of Christ, and in fact in the whole body; the attitudes of the other figures, all combine to make this mosaic representation of the Resurrection one of the most strikingly beautiful furnishings of the Cathedral.

The mosaic, which covers the entire surface of the half-dome of the apse of the chapel, was given by Margaret Draper Boncompagni of New York City in memory of her father. In the lower left hand corner of the mosaic are the words: To the Glory of God and in Loving Memory of William Franklin Draper, 1842-1910, General in the Union Army. Designed by Mrs. Meiere, an outstanding ecclesiastical artist whose work is in the Cathedral of St. John the Divine, St. Thomas' Church and many others, the work was executed under her direction by the Ravenna Company of St. Louis, and brought to the Cathedral for installation early in the fall.

The Chapel of the Resurrection, located in the crypt

beneath the South Transept, was opened for public worship early in 1928 and is a memorial to the second Bishop of Washington, the Rt. Rev. Alfred Harding, who, with his wife and infant son, is buried beneath the sarcophagus at the southwest of the chancel arch. The architecture of the chapel is Norman, and at the time it was built it was believed to be the first structure of this type to be erected since the eleventh century. The massive piers and arches are of limestone; the intervening spaces and ceiling of masonry. The original plans of the architect call for these spaces to be covered with scenes having to do with the Resurrection, their brilliant colors to be selected to typify the triumph of Christ's victory over death. The mosaic in the apse is the first color to be introduced and gives a vivid idea of what the chapel may become.

For many years the Resurrection Chapel was set aside for private prayer and devotions. It is traditionally the chapel where the first Easter morning celebration of Holy Communion is held. For the last two years it has been "borrowed" every Sunday morning by the St. John the Baptist Russian Orthodox congregation, who have no church home of their own.

Although it has been in regular use for so many years, this chapel is probably the least known in the Cathedral, as its location causes unguided visitors to miss it. Another factor which has made it less well known has been its appearance, especially in recent years, when even the beauty of its form could not compensate for the disfigurements caused by leaks. These were due to the temporary roofing used in the unfinished transept above, and latterly to the removal of some of even this flimsy protection to enable building on the transept to proceed. Before the mosaic was installed major repairs were made, including the replacing of some of the badly stained stones. Construction above the chapel now has reached a stage which will make further damage of this sort impossible, and as more and more persons become acquainted with this beautiful chapel it will become increasingly well known and beloved.

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Horyczak Photo

*The half dome of the apse of the Chapel of the Resurrection. The mosaic, installed this fall, was designed by Hildreth Meiere and given by Margaret Draper Boncompagni in memory of her father.*



# Christmas at San Felipe

BY DOROTHY L. PILLSBURY

THE Christmas Eve service in one of the most beautiful and untouched Franciscan missions in New Mexico manifests the strange commingling of Christian and Indian traditions so common in parts of the Southwest. In this ancient church, located in San Felipe pueblo a few miles off the highway between Albuquerque and Santa Fe, the celebration of the Mass is only one-third of a program which includes performance of the marriage ceremony for Indian couples, and the presentation of age-old Indian ceremonial dances in honor of the Christ Child.

The spectators are Indians from scattered pueblos up and down the Rio Grande, descendants of Spanish colonists, and "Anglos," some of whom have traveled hundreds of snowy miles to be there. Three or four different Indian languages are heard mingling softly with musical Spanish and expressive English. One leaves this ceremony with a star of faith in his heart, for he has witnessed something that bespeaks the brotherhood of man.

The pueblo of San Felipe has been located on several sites, on land defined by the King of Spain, recognized by the Republic of Mexico, and guaranteed in perpetuity by the United States following the Mexican war. The present site is the fourth in the recorded history of this pueblo. Coronado found the tribe at the foot of Tanita Mesa in 1540. Later, in 1634, they lived on the high black mesa behind their present village. The Franciscan mission where the Christmas Eve ceremonies are held dates from early in the seventeenth century.

Between 1598 and 1604 one of the most interesting happenings in ecclesiastical history took place in an even older mission here. At the time Jamestown was founded and thirteen years before the Pilgrims reached the Massachusetts shore, San Felipe, a pinpoint of European civilization in an Indian world, had the first music teacher in what is now the United States. Fray Cristobal de Quinones came in with the great Spanish colonizer, Oñate, from a music school established in Mexico City in 1527. He not only taught the San Felipe Indians

Christian music, but he installed an organ in the old mission church, and here, in a Spanish domain so vast no one knew its boundaries, Indians learned the beautiful liturgical music of the church.

Seen an hour before midnight on Christmas Eve, the old pueblo seems too dreamlike to be real. On one side rolls the dark Rio Grande, under leafless white-limbed cottonwood trees. On the other is the ruler-edged shadow of a high black mesa. Adobe houses, white in the moonlight, huddle around the high old church like sheep around their shepherd and above all the church lifts its twin belfries and handcarved Spanish balcony against the star filled sky. It is a quiet old world scene where Indians and visitors move softly and speak gently.

Once the heavy carved doors are passed, the visitor finds himself in an interior of lovely, uncluttered proportions, its freshly whitened thick walls rearing to a dim, shadowy roof. Down the center of the nave a stretched wire holds a few lanterns which make yellow pools of light at regular intervals. There are no pews or seats, just space filled with flickering shadow and light. Halfway down either long wall, an old fashioned iron stove sends out its own incense of burning cedar wood. The floor is hard-packed adobe and on it many worshippers and Indians spread blankets and kneel for the Christian services. In the rear is a wooden choir loft where a little nun leads the singing of the Indian children who sing the responses, and struggles with an ancient melodeon. Sometimes just before the service starts, the children, who are armed with Indian whistles, peep, whistle, and chirp as if all the birds of the region were holding their own services in the dim old loft.

Promptly at midnight candles are lighted on the high altar far away in the half light as the padre and a single acolyte, wearing his regular Indian attire, enter. The padre intones the ancient words and the children high up in the choir loft respond clearly and with delightful fervor. The padre steps to the altar rail and gives a short sermon in English, welcoming spectators, "because Christmas is in memory of the time love came into



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the world." He reminds his hearers that they must look on each other's ceremonies with love and respect.

Next, two young Indian couples approach the padre and are married in a simple rite. The girls' gay full skirts, bright shawls and twinkling silver jewelry make



*The 200 year old Mission of San Felipe.*

an unforgettable picture in the candlelight space. During the service, Indians wrapped from head to knees in warm blankets, and looking like scattered brightly colored tepees, kneel on the adobe floor. Their sincerity and devotion are apparent. Spectators not of the church stand respectfully along the white shining walls, until the padre leaves, to return wearing only his black cassock, and takes his place in front of the chancel rail, evidently looking forward to the Indian part of the ceremony with understanding and enjoyment. A space is cleared in the center of the nave as the great doors open to admit Indian drummers and dancers.

The buffalo dancers enter first with heavy, ponderous step. They wear buffalo heads and pelts and move slowly and grandly to the tempo of the drums. Indians are skilled in the art of pantomime and soon the spectator is under their spell. He sees the great, treeless plains and the herds of "hunch backed cattle" that were once the lords of illimitable space. He sees them milling aimlessly about, scenting the wind for enemies, and seems to hear their ponderous heavy gallop to a place of safety.

After the buffalo come the deer dancers. They wear deer masks over their faces and are bent over short canes in either hand to stimulate quadrupeds. They nibble imaginary tender leaves. They start with alarm at imaginary scents and sounds. Their steps, compared with those of the buffalo, are light and graceful. The spectator is no longer within massive walls, he is out in great forests dappled with sun and shadow.

Suddenly the great throated drums and the rattle gourds are silent. Decorously, the creatures of plain and forest approach the altar and the green-wattled manger of *El Santo Nino*—the Holy Child. To Him they bring gifts of their sacred blue spruce, the symbol of everlasting life, and ornaments of turquoise and silver taken from their costumes.

As we drove home over dark silent hills, with the eastern sky showing pale pink signs of the coming of Christmas day, we remembered an old northern European folk tradition that was our racial heritage. We were told as children that the animals in fields and barns at midnight on Christmas Eve dropped to their knees in adoration of the Christ Child. This Indian dance of the animals of the great plains and the untouched forests seemed to fit into the pattern of our own folk tradition.

We had seen three peoples, Indian, Spanish, and northern European, in a beautiful setting, united in faith and accepting one another's customs and tradition with respect and dignity. Low over desert and mesa land shone the morning star.



## 'Hiding From God,' a Sermon Delivered in St. Paul's, London, by Canon Wedel

*And Adam and Eve heard the voice of the Lord God walking in the garden in the cool of the day: and Adam and his wife hid themselves from the presence of the Lord God amongst the trees of the garden. And the Lord God Called unto Adam, and said unto him, "Where art thou?"*

These verses are part of an ancient story—one of the greatest stories in the Bible, a story which sets the scene, as it were, for the entire drama of God's mighty acts as recorded in Holy Scripture. Is the story fact or fiction? Seen aright, it is profound fact. It is religious man of all ages and climes describing his state in this mysterious universe. It was written by some ancient seer in the days of Jewish faith. It could have been written yesterday. It is a story of timeless meaning. Adam and Eve are every man and every woman. They represent first man and first woman, but also their last human children yet unborn.

Adam and Eve had disobeyed a law. They had eaten forbidden fruit. They had entered the strange world of guilt. A bad conscience had been born. They had discovered themselves facing an interview with the Creator of conscience. And you and I are still today Adam and Eve, sons and daughters of humanity's long march from out the dawn of pre-historic time. Translate our verses into the present tense and they describe our experience as vividly as they picture that of an imagined first man and first woman. Thus translated our verses read:

"Every man and every woman hears the voice of the Lord God walking in the cool of the day. And every man and every woman hide themselves from the presence of the Lord God amongst the trees of the garden. And the Lord God calls unto every man and says unto him, Where art thou?"

Is this, in very truth, your experience and mine? Do we still meet God walking in the cool of the day? Yes, we do, if we stop and look and listen. From of old nighttime has been prayer time—time for a dialogue with

conscience. In the morning, with strength renewed and the day's absorbing activity ahead, we can, perhaps, ignore the mirror of conscience. We write life's record on a clean slate, yesterday's guilt and mistakes forgotten or ignored. But in the evening, the day's work done, and our self-assurance weary and our pride soiled with another day's burden of guilt, the ignoring or silence of conscience is not so easy. Memory becomes alive of things done that we ought not to have done and things left undone that we ought to have done. Memory turns into the sting of conscience. Solemn voices speak in inner chambers of the soul. We may pretend that they are not there, or refuse to give them room as voices from out eternal worlds. We may try our best to be atheists or agnostics. But deep in our hearts, pretence or no pretence, we repeat the experience of Adam and Eve. The voice of the Lord God is walking in the garden of our inner selves in the cool of the day. Night time has become for us prayer time or time for refusal of prayer. An ancient Greek philosopher once said: "A man should make a temple of his bed." Could not each one of us confess that in the mysterious interval between waking and sleeping, temple gongs sound in the heart inviting us to a dialogue with conscience and the Author of conscience, the inescapable "I am that I am" of all that lives and breathes? Can we escape this call to a dialogue with God? Well, we can try. Adam and Eve tried, and, for a time, no doubt succeeded in the attempt.

### Many Ways of Hiding

"Hiding from the presence of the Lord God"—is there a description of the life of natural man more accurate than this? An interview with conscience, let alone with the Author of conscience, is never exactly pleasant. We would avoid it if we could. In fact we do avoid it! No man or woman who has ever lived but has tried escape. We hide. All of us hide.

How do we hide? Oh, the ways of hiding are many. Let us look at a few of our temptations of escape.

The most obvious, surely, is that of diversion—the escape into indulgence in the pleasures of the senses. It

is not an accident that the gigantic amusement industries of the world have always flourished when the night lamps are lit. The great Broadways of our cities, with their theatres and cocktail bars, build up fortunes on the hunger of men and women for a hiding-place from uneasy memory of daylight's burden of what St. Paul calls "the sorrow of the world." I do not speak here as a spoil-fun Puritan. Amusement and diversion, even circumspect enjoyment of the bright lights of a city square, or a sharing with the worldling of the pleasures of our common social scene are not denied the Christian. They can be, under conscience, what we all need, "a surcease from trouble and a release from care." But we need to be on our guard. Clearly, they can be at the same time lures enticing us to an escape from God—a substitute for temples or house of prayer. They can become opiates, dulling our sense of guilt and failure. They can be a hiding from the presence of God amongst the trees of the garden. Pascal, a great student of the human heart, once said, "The surest sign of godless man is that he is afraid to be by himself in a single room, alone." The fear of loneliness—is it not in our day a symptom of a paganized society? Loneliness means fear of the dark—the darkness of man without God. Loneliness means shrinking from the interview with the Author of conscience. Hence the worldling escapes loneliness at all costs—be it only by losing himself in the whirl of the crowd.

So much for the hiding from God by way of diversion. But there is another form of hiding almost equally tempting. This is escape from God by way of work, by way of busyness. One should add that this lure of work can include even good work, and the life of moral virtue.

We deal with a difficult paradox here—one that puzzles pagan and churchman alike. How often we meet men and women who can boast of living outwardly decent and socially useful lives but who see no need of prayer or church or the humbling search for God! "Why," so they confront the Christian, "should we bother about church or Bible or the outworn dogmas of Christian faith, when we can live by the Golden Rule and by high human ideals without all your morbid talk of sin and repentance, or conversion and judgement day?" Nor can the Christian deny that life without God can achieve—though this is not quite so easy as the pagan thinks—a lofty or at least passable moral standard. But Christian insight ought not to be fooled by deceptive facades. For virtue and the life of outward obedience to the moral law can be the most subtle of escapes from God. It can be a hiding from the presence

of the Lord God among the trees of the garden. Raise such a life as high as you please, it is still life without God. It has no answer to the problem of death or of guilt. It is the escape-life of the pharisee. Even a publican, repentant before his Creator, or a thief on the cross confessing his unworthiness, is nearer the kingdom of heaven.

I have described only a few of the ways in which we hide from God. The illusion of safety from His presence tempts everyone of us. How often we are busy about a hundred tasks in order that we may not have time to listen to the voice walking in the garden. We take to alcohol or the lures of Broadway, to the making of money, or the writing of books, to asceticism or piety even, and to the scrupulosities of religious observance—anything to avoid hearing the call: "Adam, where art thou?"

### Ultimate End

For deep within the heart of every man, even the heart of the atheist and the worldling and the agnostic, there is planted the mysterious knowledge that some day the hot race of escape will end. The hiding will be over. The Hound of Heaven will overtake us and a fateful dialogue will begin. "Adam, where art thou?" All through our life, busy and full of adventure though it may have been, that voice has tried to break through the dullness of our hearing. We have heard it in the whisperings of conscience. We may have smothered that voice by running from it, or by bribing it to silence by hard work and busy toil. But ever and always it haunts our waking and even more our sleeping hours.

And when this God finds us and, sooner, or later we are brought to bay and face our inexorable interview, what then? We then, like Adam and Eve, stand defenseless before Him unto whom all hearts are open, and from whom no secrets are hid. Clearly, if we have sought a hiding place when God was supposedly still at a distance from us, will we not need a hiding place even more desperately when we meet Him face to face? Has it not been dread of His presence which has driven us into hiding in the first place? Shame overwhelms us. We cry out for a Saviour—one who will cover our nakedness of fear and guilt.

Turn the pages of the Bible and—wonder of wonders—that Saviour is revealed. The third chapter of Genesis is not the final message of the gospel. The God who walked in the Garden of Eden, walked again in another garden which lay near a Cross. "Adam, where art

*(Continued on page 38)*

# Washington

## Cathedral

### Chronicles

#### Royalty Visits the Cathedral

At the request of Princess Elizabeth, Washington Cathedral was one of the very few places visited by the Duke and Duchess of Edinburgh in the brief time allotted to sightseeing during their Washington visit last month. Accompanied by the British Ambassador and Lady Franks, the Canadian Ambassador and Mrs. Wrong, the Lady-in-Waiting to the Princess, an equerry, Canadian officials, and a U. S. State Department official representing the President, they were escorted by Bishop Dun, Dean Sayre and the Cathedral Verger, James P. Berkeley, from the North Transept through the crossing and Great Choir and St. Mary's Chapel; down the parclose stairs to the Chapel of St. Joseph of Arimathea where the cross and candlesticks recently presented to the Cathedral by King George VI stand on the altar.

Pupils of the three Cathedral schools and members of the working staff were assigned special sections of the Close from which to observe the arrival of the party. In addition, hundreds of men, women and children, waited for hours in Washington's cold, drizzly weather to cheer their Highnesses. At the Bethlehem Chapel door, from which the party returned to their cars, the Princess stopped for a moment to greet Fuller Construction Company workers grouped there awaiting a glimpse of her.

In keeping with ancient tradition, the Glastonbury Thorn, originally brought to the Close years ago from the abbey grounds near which St. Joseph of Arimathea planted his miraculous staff, bloomed for the royal visit. A few blossoms were cut, placed in a suitably inscribed silver box, and presented to Princess Elizabeth just before she entered the Cathedral.



*Princess Elizabeth leaves the Cathedral by "The Way of Peace" door. In the group accompanying her are the Bishop of Washington, the Dean of the Cathedral, the Cathedral Verger, and the Duke of Edinburgh.*

#### Schools' Carol Service To Include Pageant

An original pageant, incorporating scenes depicting the Christmas story from the Old Testament prophets through the Nativity, will be presented during the annual Cathedral Schools' Christmas Carol service this year. Another innovation will be holding the service in the evening, rather than in mid-afternoon; a change which it is believed will make the use of lights and color more effective, will insure a more relaxed state of mind for the pupils, and will permit more parents to attend.

Source material for the pageant, which includes some texts from medieval Christmas plays, has been accumulated by Miss Madeline Hicks, teacher of English and drama at National Cathedral School for Girls, who,



## CHRISTMAS, 1951

with Willard Chase, Latin teacher at St. Albans School, will direct the production. The participants will be drawn from the Cathedral Choir, the glee clubs of both schools, and pupils in the middle and upper sections of both schools. Richard W. Dirksen, associate Cathedral organist and instructor of music at the schools, has composed some original music for the pageant and selected other pieces to suit the context.

The service will open and close with congregational singing of familiar Christmas hymns and carols, the pageant being planned to form the middle portion. The actors will perform on a specially erected platform between the lectern and the pulpit, with the choir and glee clubs massed behind them along the rood screen.

### King's Gift Presented

In the name of His Majesty, George VI of England, Sir Oliver Franks, British Ambassador to the United States, formally presented the altar cross and candlesticks given by His Majesty at evensong on October 14. The pieces, which were dedicated by the Archbishop of Canterbury in St. Paul's Cathedral at an American Memorial Service there last July 4, were accepted in the name of the Dean and Chapter by Dean Sayre. Bishop Dun spoke briefly of the foundations of Anglo-American relations, expressing the friendship of the United States for Great Britain.

The principal address was made by Sir Oliver who described how, during World War II, many British men and women stationed in Washington had been made welcome in the Cathedral. "Those days," he said, "are distant now, but throughout Britain there are people who well remember the quiet moments they spent within these walls in prayer and meditation, and who look back with lasting gratitude to the welcome extended them by the Cathedral authorities."

The service, which was attended by more than a thousand persons, including representatives of the governments of all members of the British family of nations, concluded with the recession from the Great Choir to the Chapel of St. Joseph of Arimathea, where the silver cross and candlesticks were placed upon the altar.

### D. C. Campaign Report

The annual financial campaign in the Washington area officially opened September 24 with a luncheon at the Y.W.C.A., addressed by Dean Sayre. A special service at the Cathedral on the Sunday afternoon

previous stressed the spiritual mission of the Cathedral and its significant place in the life of the Nation. Three sections of new construction were opened to the public for the first time that they might see the progress of the building. These sections, the War Memorial Shrine, the Andrew Mellon Bay and the Baptistry, await now the marble paving and interior embellishment to be done when funds are provided.

The Washington area campaign goal was set at \$50,000, of which \$5,000 was designated for building and \$45,000 for the day to day ministry of the Cathedral. Weekly report meetings of the 325 workers have been held at the Y.W.C.A. with a special tea at the Bishop's House as guests of Bishop and Mrs. Dun on November 2, when approximately \$46,000 was reported as having been given. It is anticipated that the goal will be fully pledged early this month.

### Two Special Services

The 11 a.m. service in the Cathedral on November 11 was sponsored by the National Conference of Christians and Jews. For the occasion the Rev. Dr. Joseph R. Sizoo, president of New Brunswick Theological Seminary and formerly pastor of the New York Avenue Presbyterian Church in Washington and St. Nicholas Collegiate Church in New York City, was the preacher. Dr. Sizoo, whose books and world-wide preaching engagements have made him one of the outstanding Christian leaders of the day, was welcomed by a congregation which filled the main floor of the Cathedral.

On the same day, at 4 p.m., the annual World Wide Fellowship service sponsored by the Young Women's Christian Association took place. As usual on this occasion the colorful native costumes worn by representatives of countries throughout the world where the Y.W.C.A. is active, made vivid the scope of the organization's work and the variety of needs which would be met by the offerings presented at this service.

### Bishop Dun Guest of Honor

Bishop Dun was honor guest at a tea held Sunday afternoon, October 28th at the home of Mrs. James Douglas, N. C. A. trustee of Lake Forest, Illinois. The Bishop preached that morning in nearby Winnetka at Christ Church, the Rev. E. A. Gerhard, rector. N. C. A. has no active organization in the Diocese of Chicago, and Mrs. Douglas' guests included personal friends and members of neighboring Episcopal parishes.

## A Double Anniversary

One of the happiest occasions in which the Washington Cathedral staff has shared was the double anniversary celebrated in September by William Amole, who completed twenty-five years of service to the Cathedral as head carpenter, in the same week in which he and Mrs. Amole observed their fiftieth wedding anniversary.

Mr. and Mrs. Amole's daughters, Miss Elizabeth Amole, who makes her home with them in Washington, and Mrs. Francis J. Knighton of Falls Church, Virginia, assisted by a granddaughter, Mrs. Earl Bromley of Georgetown who wore her grandmother's lovely white



Ankers Photo

*William Amole*

wedding dress, and a great granddaughter, Penelope Bromley, held open house in the afternoon and again in the evening. A large number of Mr. Amole's associates at the Cathedral were among the guests at the evening reception and buffet. In the name of the Bishop, Dean,

and Chapter, Bishop Dun presented the couple with a gift, and Dean Sayre presented the gift of the Cathedral staff members. The latter was accompanied by a parchment scroll, bearing a picture of the Cathedral and signatures of more than a hundred fellow workers.

In making the presentation Dean Sayre noted that Mr. Amole "has served the Cathedral for twenty-five years in a profession which the Christian Church looks upon as the most honored of all professions, because our Lord practiced carpentry, and our gift is an expression of appreciation of the efficient and loyal manner in which Mr. Amole has practiced this profession."



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CHRISTMAS, 1951

## Cathedral Choir Recording On Sale Nationally

A recording of three Benjamin Britten compositions, conducted by Paul Callaway and performed by the Cathedral Choir and the Chamber Chorus of Washington, is being produced for national distribution by WCFM, Capital City good music station and publishers of fine recordings. One side of the 12 inch, 33 1/3 rpm long playing record will carry Britten's "A Ceremony of Carols," sung by the choir boys, with harp accompaniment by Sylvia Meyer, harpist with the National Symphony Orchestra. On the other side will be "Te Deum in C Major," performed by the choir of men and boys, for which Mr. Callaway will accompany on the Cathedral organ, as well as conduct. With this will be "Hymn to St. Cecilia," sung a capella by the Chamber Chorus, an organization founded and directed by the Cathedral organist and choirmaster.

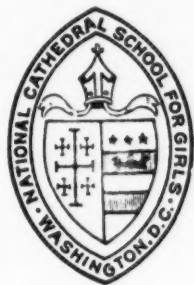
The records will be available in music shops throughout the country at \$5.95 or may be purchased through the Curator's Shop at the Cathedral.

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## *The National Cathedral Association At Work*

### **Mrs. Wedel Michigan Speaker**

Miss Frances W. Sibley of Grosse Pointe Village, founder and first chairman of the Michigan National Cathedral Association Committee, was guest of honor at the luncheon held at the Detroit Country Club late in October by the present committee, Mrs. Frederick C. Ford, chairman. Also at the head table, representing the committee's late beloved leader, Mrs. Arthur McGraw, were Mrs. McGraw's granddaughter, Mrs. Ferdinand Cinelli, and the Rev. J. Clemens Kolb, rector of Christ Church, who asked the blessing.

More than 150 guests from towns throughout the region attended and heard Mrs. Theodore O. Wedel speak on the meaning and purpose of Washington Cathedral. In the words of one who heard her, "Mrs. Wedel brought straight into the lives of those present the Washington Cathedral. It became part of our daily interests and spiritual needs. I watched the faces of those around me and could feel what they were absorbing. Her warm and friendly personality was a wonderful channel for such a message. We were very grateful for this opportunity."

A most attractive and popular feature of the luncheon was a display and sale of Cathedral glass, vases of various shapes and colors, each with a display of fall flowers arranged by Mrs. Frederick Campbell, special events chairman of the Michigan committee, whose name, according to a local newspaper report, "is synonymous with flowers."

Mrs. Alexander Wiener was in charge of hostesses and her success was assured by the loyal cooperation of the entire committee.

### **Starting a New Year**

One of the most flourishing N. C. A. regions, Western Massachusetts, launched the new season with a luncheon meeting for all chairmen at the home of the Regional Chairman, Mrs. Shaun Kelly of Richmond. Thirty-one of the thirty-three chairmen active in this region attended the meeting. Mrs. Kelly reported on the Annual Association meeting held in Washington in May, as did Mrs. Frederick Kates of Pittsfield and Mrs. Lyall Dean of Springfield. A very interesting account of the Fourth

of July service held in St. Paul's Cathedral, London, when the altar cross and candlesticks given to Washington Cathedral by George VI were dedicated by the Archbishop of Canterbury, was given by two chairmen who were present, Mrs. John Talbot and Miss Charlotte Pardee of Williamstown.

The group studied the Board of Trustees May resolution concerning the handling and reporting of monies raised for the Cathedral and voted to request the Board to amend the ruling in order to clarify the Association's policy regarding operating expenses for local committees.

Mrs. Kelly, who was given a rising vote of thanks for her work for the Association, was re-elected Regional Chairman and reappointed Mrs. Betty Harden as secretary. Announcement was made of the appointment of Mrs. Pierre Drewson as area chairman for Northampton. After some discussion of membership quotas for the year, Mrs. Kelly announced that Dean Sayre was to be in Pittsfield on November 13 for a choral evensong and urged all who could do so to attend.

### **Dean Tells Cathedral Story In New York, Massachusetts**

As *The Age* went to press Dean Sayre was leaving for visits to N. C. A. groups in New York State, and in Western Massachusetts. Albany and Troy were to be his first stops and he was scheduled to speak at St. Peter's Church in Albany and at an evening meeting in St. Paul's, Troy. The following day he was to drive over to Pittsfield, Massachusetts, where the Regional Chairman, Mrs. Shaun Kelly, and Mrs. Frederick Kates, Pittsfield chairman, had arranged for a choral evensong service in St. Stephen's Church, following an afternoon address to the clericus of Berkshire County.

The chairman for Central New York, Mrs. Della Black, assisted by the Syracuse chairman, Mrs. Arthur Meyers, made the arrangements in Syracuse where Dean Sayre was the guest of Bishop and Mrs. Peabody and spoke to the Diocesan Woman's Auxiliary, as well as at a reception given for him by the Suffragan, the Rt. Rev. Walter Higley, and Mrs. Higley. In Rochester Mrs. Harper Sibley, Jr., whose mother, Mrs. Montgomery



## CHRISTMAS, 1951

Blair of Washington is first vice president of the Association, was the Dean's hostess, and had planned a tea and showing of the Cathedral slides at her home. On Sunday he was to be guest preacher at St. Paul's Church there.

The last stop was to be Buffalo, where there is no N. C. A. organization, but the Dean planned to meet with Bishop Scaife and discuss possible Cathedral work in his diocese.

### New York Benefit

The New York Committee, Mrs. Cleveland F. Bacon, chairman, will hold its annual Cathedral benefit party on December 3 at the Colony Club and committee members have devoted hours of time to preparing the special score pads and the invitation list. In addition, many members have been serving at the Bargain Box, a resale venture which the N. C. A. group shares with several other organizations.

### Benefit Concerts in Boston

The Boston Committee of the National Cathedral Association, under the direction of Mrs. Richard S. Hobart, Regional Chairman, and with the invaluable assistance of Miss Elizabeth I. Burt, will again sponsor concerts by the Haydn Handel Society in Symphony Hall on the evenings of December 16th and 17th. These performances of Handel's great oratorio, "The Messiah," have become recognized as one of Boston's outstanding musical events.

### Appeal for Gift Memberships

Mrs. Roland Whitehurst, regional chairman for Southeastern Pennsylvania, is conducting a one-woman membership drive in her region this fall. She has taken her entire membership list, of about 350 names, and is writing a personal note to each, suggesting that each present member give at least one membership as a Christmas gift this year. Stationery and addressed envelopes for this project were supplied by the N. C. A. office in Washington and the same thing will gladly be done for any other chairman who would like to follow Mrs. Whitehurst's fine example.

### Five-Star Program in Minnesota

In mid-September the Regional Chairman for Minnesota, Mrs. William S. Dwinnell of Minneapolis, spoke on the Cathedral and the National Cathedral Association at a luncheon meeting of the diocesan auxiliary board. More than forty-five women heard her talk and became interested, particularly in the possibility of

introducing the Cathedral to their parish churches through display and sale of Cathedral and Herb Cottage articles at local bazaars. Mrs. Dwinnell distributed Workers' Kits and membership forms to the group and expects to bring in several new members as a result.

Meantime five parishes in Minneapolis appointed women to make definite plans with the N. C. A. chairman for obtaining Cathedral articles for bazaars scheduled for November. Under Mrs. Dwinnell's leadership, and with the assistance of Mrs. O. M. Corwin, the five parish chairmen compiled lists of the articles they wished; set up a standard ordering and accounting system, and went to work. As THE AGE went to press, results were not known, but we are assured that the Cathedral has made many new friends in Minnesota.

### Cathedral Ambassador

Canon Luther Miller completed the first of what it is hoped will be a series of trips in behalf of the Cathedral and the expansion of National Cathedral Association activities early in November. In ten days he visited Lexington and Louisville, Kentucky; St. Louis, Missouri; Little Rock Arkansas; and Kansas City, Kansas. At each stop, speaking at formal and informal meetings, dinners, luncheons, and teas; showing the Cathedral color slides and motion pictures, and preaching, he told and retold the story of the Cathedral.

In Lexington, where N. C. A. has no regional chairman, Mrs. F. H. Wright, parish chairman, assisted by a number of generous hospitable friends, arranged for Canon Miller to show the slides at Christ Church; to meet a group of leading educators and businessmen at luncheon, and to have dinner at the home of Mrs. Lewis B. Haggin with a group of local clergymen, including the Rt. Rev. William R. Moody, Bishop of the Diocese.

In Louisville for three days, Canon Miller had luncheon with the Bishop of that Diocese, the Rt. Rev. Charles Clingman and a group of clergymen; was guest of honor at a large dinner party given at her home by the retiring regional chairman, Mrs. H. Boone Porter; preached Sunday at St. Francis-in-the-Fields; spoke to the Young People's Fellowship and showed the movie there that evening; and the following day met with local N. C. A. chairmen, including the newly appointed regional chairman, Mrs. Peter P. Rodes of Louisville.

Mrs. David S. Long, second vice president of the Association and Missouri chairman, met Canon Miller in St. Louis, where the former Eastern Missouri chair-

(Continued on page 39)

# *Washington Cathedral*

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## Cormac's Chapel

(Continued from page 5)

of Munster are said to have been crowned, for Cashel was the seat of the kings of Munster, as Armagh and Tara were the seats of the kings of the north and west. According to records it exercised a strong religious influence as early as A.D. 250 although it was not made an archbishopric until 1101.

The early religious importance of Cashel was greatly



*The Rock of Cashel, from the north east*

strengthened by the arrival of St. Patrick in 450 A.D. when he converted King Aengus, whose doubt concerning the doctrine of the Trinity was dispelled by St. Patrick's use of the shamrock as illustration. At the end of the eleventh century during a real reformation of the Irish church, Cashel was bestowed upon the religious of Ireland in general. Ireland has many ancient and interesting churches, but none can compare with Cormac's little chapel in beauty and charm.

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## Cathedral Cards Praised

The Christmas card committee has been deeply gratified this fall by an exceptionally enthusiastic response to the 1951 approval mailing. Literally thousands of letters have accompanied offerings from patrons throughout the country, expressing appreciation not only of the current assortment but of the fact that Washington Cathedral's effort to promote the use of religious greetings at Christmas is filling a great need in our day.

Some friends have written lengthy letters, others have hastily added a few words to their orders, but all of these notes are encouraging to the group who are already at work planning the 1952 set of cards.

Received the box of Christmas cards a few days ago. I am always so happy to get them. The first thing I do is pick out the one that appeals most to me and save it to send to my pastor and his wife. They always appreciate it so much. Your cards help spread the real spirit of this sacred festival.

I think we as Christian people should all send religious greetings to our friends at the Christmas Season. Enclosed find a dollar bill for the packet.

EVA GOUDIE  
Wichita, Kansas.

Enclosed please find check for the Cathedral Christmas cards you sent and for one hundred additional greetings imprinted with my name.

I wish at this time to express my deep appreciation of the work you are doing in providing these beautiful, and truly Christian Christmas cards.

EDITH F. PARSONS  
San Mateo, California

I have used your beautiful Christmas cards for some years, and they are so beautiful. They bear the message that Christmas should always bring to this world of ours.

I am enclosing the money for the cards and thank you for sending them.

MRS. DAVID PALMER  
Topeka, Kansas

Enclosed is my check for the box of Christmas cards which I have received, and for a similar box to be sent to the name given below. Your cards are the loveliest which I send or receive each year. Would it be permissible for you sometime to repeat subjects from former years? I recall with pleasure the Fra Angelico angels enclosing the calendar, and the rabbit in the Bishop's Garden with the "prayer for little things" inside the folder. Please change my address on your list and continue to send me your beautiful cards.

MRS. JESSE O. COVELL  
Angola, Indiana.

This happens to be my twenty-sixth year to receive your cards. It would be interesting to know how many of those first patrons are still on your rolls. We visited the Cathedral on our wedding trip—June 1925.

I have sent in many names of friends who are now receiving your cards annually. You are doing a fine work.

MRS. THELMA S. CROUCH  
Memphis, Tennessee

Thank you very kindly for mailing me the Cathedral Christmas cards received today. They are more beautiful than ever, and I know that everyone will agree with me when I say just that, believe me.

WALTON K. LENTZ  
Williamsport, Pennsylvania.

Readers of *THE CATHEDRAL AGE* are invited to submit names and addresses of their friends to whom the Cathedral cards may be sent on approval next year. The mailing list must be completed months in advance, and the committee will be grateful for any names that can be sent at this time.



*Children's Chapel*

Marble flooring here, as well as in many other sections of Washington Cathedral, was executed by the  
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## Metropolitan Cathedral

(Continued from page 19)

—with its floor 45 feet below the Sanctuary floor—the other for electric controls. These two compartments are under the choir and chapter house which will be at sanctuary level. Extending along the whole western wall is the lower sacristy, and along the whole western side is the co-ordinating corridor. Both the sacristy and the corridor are repeated on the floor above.

The crypt has been constructed, almost throughout, of St. Helen's blue bricks, with dressings of light grey cornish granite. The latter, both external and internal, is finished with a fine pick face, and has flush cement joints. All the internal walls, except those of the Chapter of Relics, which is the only part of the crypt not under the sanctuary, are to receive plaster. The walls of the Chapter of Relics have been lined with travertine of two colors—golden, from Austria and cream, from Italy. The floors throughout are of large cement slabs, on which the finished paving will rest. Under most of the floors are hot-air ducts which vary in size up to five or six feet square. These are lined with treated slabs to conserve the heat. Hot-water pipes, serving radiators in those parts of the building not amenable to hot-air heating, run inside the ducts. It is estimated that some 2,000,000 bricks have been used in the crypt, and about 40,000 cubic feet of granite fixed in position. All the brickwork is in cement mortar and all the foundations rest on a natural stratum of solid rock, eighty feet deep.

The brickwork generally is of a very high order of workmanship. With the exception of those in the semi-domes over the numerous niches, the bricks are of normal shape. The external brickwork above ground level is proposed to consist of one and one-half inch thick bricks, of a reddish color, varying in length up to a maximum of two feet. Sleeper walls, resting on the crypt piers and on the haunches of the vaults, have been built to take the sanctuary floor.

Very little elaboration of any kind has been incorporated in the crypt. The forms of different compartments have been left to tell their own tale. In general a fine scale has been achieved. It is only, however, by comparing the size of the part already executed with drawings of the complete building that one can begin

to realize the immensity of the latter. Although the chapels and other compartments in the crypt are of considerable size judged by normal standards, they are comparatively insignificant when related to the 150-foot space to be covered by the dome of the great nave alone.

### MARCH OF DIMES



JANUARY 2-31

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## Leon Cathedral

(Continued from page 8)

Setti, excerpts of whose report on his visit to Leon follow:

The cathedral interior architecturally is audacious and superb, so daring with its slender columns that rise uninterruptedly to the vaulting 100 feet overhead. On entering one is immediately impressed with the symmetrical and delicately balanced relationships of its various parts. Architecturally, all is symmetry and order. It is a "classical" example of French Gothic in Spain.

For the exquisite beauty of their related colors the five apse windows of the clerestory, with the exception of the obviously restored center lancets, are unique. Here one finds broad areas of red, blue, gold, and white in subtle sequences of closely related hues; their luminosity unspoiled by accumulations of dust or corrosion.

Especially dramatic were the windows in the east side of the south transept clerestory wall, when the sun shone through them in the morning. These windows seemed loosely designed; figures, backgrounds and ornamental parts presented an effect of glamorous confusion. Here, as well as at Chartres and Poitiers, the heads were often dark. The color pattern was made up of large areas of color in unsymmetrical balance. There were no rigid enclosures for the figures; the cutting in these broad expanses of red, blue, gold, and green was extremely complex. On close inspection these colors had little change of hue but the changes of color values, as they appeared to the eye, were created by a great accumulation of stone dust on the outside of the glass.

In some places this stone dust, both brown and white, covered the outside of particular pieces of glass, layer upon layer. By standing on a ledge outside of these windows and scraping with a penknife it was impossible to penetrate through this layer to the actual glass underneath. In these windows on the east side of the south transept the accidents of time were happy.

However, in the windows of the south side of the clerestory from the west front to the south transept this screening of dust was so dense that the resultant effect was distressingly opaque, giving a brown appearance at all times of the day. This unpleasant opacity was also true of all the clerestory windows from the north transept eastward to the turn of the apse. At this point I

would like to emphasize the opinion that this opacity is not due to corrosion but to the accretions of dust from the very soft stone of which the cathedral is built. Here the accidents of time were unhappy.

Great art results from the integration of the contemporary culture of a people with the inherent qualities of their materials, whether they be in stone, wood, pigment on canvas, or stained glass to glorify the light of the interior of their cathedrals.

Not by pronouncements of rigid principles dictated from above, nor by imitations of the past can this harmonious form (which contains the reality of the work of art) be achieved. If we can effect this happy union between our subject matter and our materials with no willful consciousness of tradition, we too, may achieve this same reality in our work and we will express our present, which will best reflect the past and presage the art of the future.

In the light of these reflections on art, Leon Cathedral and its stained glass takes its proper place, contributing to all, and especially to artists and designers in stained glass, its mixed blessing.

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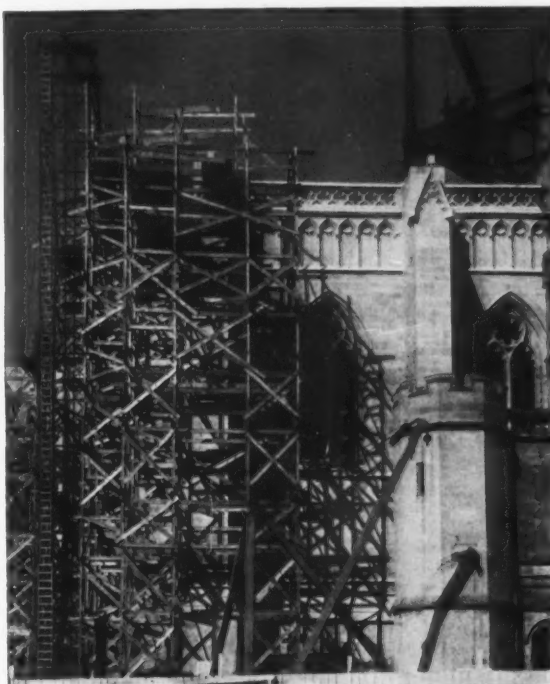
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(Name) \_\_\_\_\_

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## 'Hiding From God'

(Continued from page 25)

thou," is but the first word in the awesome dialogue between God and fallen man. It is a necessary word, itself a proof of divine love. God would not pursue us if He did not care.

But if we do listen, if we emerge from our hiding and repent, a miracle happens. The hiding place we had sought in flight from God, has awaited us all along in His own everlasting arms. The prodigal son, leaving his hiding place in the far country, and expecting nothing except a father's righteous wrath, is welcomed

Though it may seem like a strange ending to a Christian sermon, I shall leave with you, by way of a closing thought, a verse out of the Mohammedan Koran. It is a verse which, I venture to suggest, is not altogether unworthy of standing alongside the sacred words of our own Holy Scriptures and may, indeed, have come to the prophet of Arabia as a memory of his own contact with the Christian faith. The verse reads: "From God there is no flight but only into Him."

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## N. C. A. at Work

(Continued from page 31)

man, Mrs. Marion Blossom, handled arrangements and planned for him to show the slides at St. Michael's Church, as well as meet with local chairmen.

Flying to Little Rock on November 1, Canon Miller was the guest of the Arkansas chairman, Mrs. O. A. Gorder. A showing of the slides at Trinity Cathedral was followed by a reception and tea in the parish house, and a dinner for the local N. C. A. committee. On the following day he was one of the speakers at a World Community luncheon and that evening Mrs. Gorder entertained for him and the local clergy at her home.

The third of November found Canon Miller in Kansas City, where there is no N. C. A. organization. Plans for a luncheon meeting there had been made by Mrs. Long and more than forty interested men and women heard him tell of the Cathedral and the Association. On the following day he was the celebrant at the early Holy Communion in St. Paul's Church, and preached there at 11 a.m. The Cathedral film was shown to the church school pupils. That evening Mrs. Long entertained for him, and local clergymen, at dinner.

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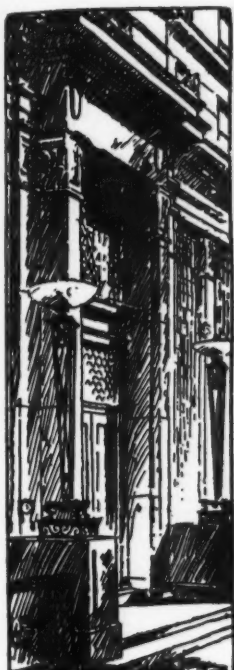
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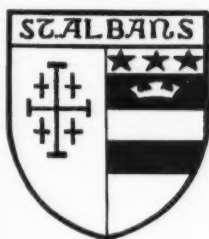
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